

M 996 - Group III ^{IV}
June 3rd, 1966

[REDACTED]
Must Remain in
Transcription Room

PART I

MR. NIXON: Could we put the cat somewhere? The cat is like a baby. One of the people in Berkeley had a little son, John Booker, and the last tape I got from them started out with a baby cry. Patricia wanted to come to the meeting, and of course the little child had to go along and I had an accompaniment of the baby on tape practically in the background. Well, it's probably the desire that they want to come, or maybe it was a secret idea to expose the baby already to vibrations of objectivity. We have been so faithful about recalling birthdays. I don't think there is a birthday today, but still it is a memorable day. You know last week I said so, and we talked about 9,9,9,666 and 333. Today we'll play, this next one, number 1000. So, I say it is memorable. I tried to figure out how many miles of music, but I probably would have cheated a little bit because most of the tapes are an hour and a half but in the beginning I did some experimenting and there are some tapes missing because two or three were stolen at the time and also I mixed them up with ordinary talking tape and then I made up ---- half an hour tape at $7\frac{1}{2}$, some of them are $3\frac{3}{4}$ on both sides so that they would be equal to about four. ----there are a few hour and a half tapes also at $3\frac{3}{4}$. Altogether even with the missing numbers, there ought to be at least 1000 now. So once in awhile, I think, what do we do with them? And then the question, was it worth while to put it on tape?

To spend the money and energy, all the things together, why did I, rather we, since I was the instigator, why did I do it? Of course, there may be various reasons for it. In the beginning for me, it was a little bit of a lark. I thought it was wonderful because ever since I started to play piano, when I was quite young, I had wanted something that could record it. Typewriters at that time, I'm now talking about many, many years ago, came in vogue when I was young and I thought that if a similar thing could exist for tonalities, or music or tones or sound, it would be very helpful and I dreamt then about the possibility of ----- . You see a player piano, we had one, with rows. The Minon, you probably remember that, maybe George remembers. They had them in Europe at that time and they were very good but complicated affairs, and you couldn't really play a piano because it was a different kind of an instrument, but my idea of course that when you sat at the piano and all of a sudden the inspiration would get hold of you, that then you could press a button and, presto, there it would be recorded for eternity. Even at that we are very far removed from it and why, why should one record it?...It ought to be so that once is enough. That when you hear one idea and it's enough. That we hear once certain music, and it should leave an impression which one doesn't forget. One should see a thing once and know it. One should have a memory so that everything that you have said or thought has been recorded and could be recalled.

This would be an ideal mechanical man as far as his intellect is concerned. I don't know if it's a good enough measure. I think it's a logical measure and I think it's worthwhile to compare ourselves with it because we are absolutely not like that, and it is a pity that so many things have to be repeated and that takes so much time, energy uselessly spent and then when it is spent, not available. And one has to wait. Of course it is true of everything we do. We spend much too much energy for things that are not worth it and then later when we need the energy it isn't there. There's a good American Indian I would almost say, story that relates to that. An American woman, an Indian woman was in the hospital expecting a baby and she was put together in a ward with different other expectant mothers and as the time came near everybody started to groan and yell and cry , this, that. The Indian woman didn't say a word, although she also was in pain and someone asked, Why? She said, I am preparing for when I really need it, when the baby will be born, then I need all my energy. It's ^a wonderful thing to see it that way and if you now compare what we spend quite uselessly and then at the time when we need it, the energy isn't there. It's exactly the same with listening. We always think that tomorrow is another day. If we don't catch it today, there always will be a tape. And it is partly, I would almost say that giving into that kind of a thing, I take tapes of music, hoping then that it will be available at a later date. And

who knows, maybe it will and maybe it won't. If I try to be honest about that which is very difficult, to what extent am I attached? When I look in Brewster for the tapes on the shelf of the Music Room some of you have seen them, the whole length of the music room tapes, the second shelf already $3/4$'s full of tapes. They're there like a row of books and then I sit and I look at them when I'm in a contemplative mood and I say and 'Now, so what?' You see, has it been worthwhile for me? Yes I think it was worthwhile to have a chance every once in awhile to listen to it to see where I made mistakes, to profit by it, the same way as sometimes, meeting tapes are useful because what happens to you also happens to me. After a meeting is over, I've forgotten what we've talked about. And of course, that is quite logical because there is too much, there are too many thoughts and I cannot recall at any one time, everything we have said. It's not so much that it isn't there any more, but it is not at that moment available. With music, it's the same thing and for that reason, what you might remember sometimes, maybe later on you can use. How will you use it? I ask you one thing, not to sit in admiration. It's so easy to do that, particularly after I've died, then, OH we have this.. My honest opinion is that that is nonsensical. You must not. You must not ever. Whenever you happen to think, you may hear some of the music, who knows, it will be somewhere available if need be. Never, I would almost say never think of me. And

you learn this by not thinking of me now, and to take whatever comes out of that piano by itself, you take it in, by itself, not me. I know what I'm talking about. I know it's almost impossible. And still I say, that is the attempt you must make. If I become nothing in your eyes, you will be something. So now we'll play #1000 and it better be good, eh?

PART II

Now, music and movements and intellectual pursuits like meetings are three different ways to reach us. To reach man, mankind, human beings in the way they are, which of course is for each human being his body, and feeling center up to the point where it is sufficiently developed and mentally. Of course these three, let's call them bodies and half bodies or beginnings of bodies or perhaps even centers which are potential of course are not all equal. They are not equal in growth, that is, one is, has been more developed than the others, the physical body mostly developed, the whole octave of the physical body. But they are not equal in value either, so it is not quantity, but in value. Now this depends on the kind of a person and sometimes the values have to be shared between the feeling and between the intellect. There are very few values that really belong to the body itself and the body becomes an instrument, that is the body is the only means by which feelings and intellectual pursuits or mental processes can be manifested. Without the body

we couldn't really do anything. So when one says, what is the important part? the body becomes then quite secondary and then there is a tossup between that which is feeling and what is the intellect and it depends on one's type which predominates and sometimes it is balanced, sometimes it is overbalanced, that is overemphasized in one direction or another, too much intellectualism, too much emotionalism. The golden mean, you might say, is between the two, but again, they are not equal. The emotional or the beginning of the emotional is only Do-Re-Mi, intellectual is only Do, according to our scale. Is Do worth more than Do-Re-Mi? It's a very interesting question because Do-Re-Mi belongs together. Automatically, Do will be followed by Re and by Mi when the circumstances are correct. If this Do-Re-Mi of the emotional body is in the unconcious state, it will develop. Whenever the Do is struck, the Re and the Mi will follow, I say, it's logical. As far as the Do of intellect is concerned, the situation is quite different. Do of intellect remains still in an unconcious state and although it has the possibility of seeing what might take place, it remains only a hope. And only when the conditions are such that actually work is done, can it go on in the Do-Re-Mi which belongs for intellect in the concious state. So you see, there are limitations to any one of the three. The body is dependent on the other two, the feeling center is half developed in a natural so called unconcious way and the Do of intellect

on which we could place our hopes, is impossible to develop unless something is done to it. Now what takes place with movements or with music, that then ultimately could affect the intellect. This becomes a very important question because with the intellect one reaches after a little while a certain impasse. Not much more can be contained in the skull, even if it is material that has to do with objectivity and even if it is clear and logically built up, unless something is happening to that quantity of material of an intellectual kind, it will never give enough of a balance for the rest of the body and for that reason it has to be put to practice, we call it, by using it in manifestations of the physical body, which of course is quite correct to bring about a certain balance and you might say to empty the intellect so that more material of an objective kind can be put into it or rather that 'I', being intellectual in character in the beginning, has more chance of developing. Now, what do we do with meetings? In the first place, we gather material in order to clarify one's mind and also some of the material is meant quite definitely to be used in an emotional sense and many times I've said it is not necessary to recall everything that's been said in an evening, but that one can go home with a feeling of wanting to do something with whatever one has and when that stimulus has been made, and when that has been you might call it successful, then the reason for coming to the meeting is already justified. Music is an entirely different kind of approach. It requires on your part, a certain amount of work which is not

necessary for meetings when you listen intellectually. The amount of work that is needed for that particular growth is afterwards put to practice. With music, it has to be put to practice at the moment and this is the fundamental difference between how a person can be affected with music because for that he has to be in the first place quite relaxed, which is already an activity on his own part, that is, something has to be done, he has to be open, porous in his body as well as in his feeling center or his mind, he has to be free from all kinds of connotations or associations, all kind of relating whatever one hears with something one already has heard before or known before, no classification, no recognition, no recall in memory of something that looks like this and that. All of that is work and it has to be done at the moment music is being played. It does not mean that the music has to be so-called objective. Don't make a mistake about that. If it is music that is new for you, that you have not had a chance as yet to classify, it can have already because of it's newness, that kind of an effect. And it depends then entirely on the way you are then preparing for listening to it and again if you try to listen without prejudice, you will probably be able to derive a certain emotional effect and an intellectual one to the extent that it strikes certain logical notes, logical combinations of notes with which you are familiar. If you're not familiar with that kind of a realm, that kind of a world, it has nothing to say, it doesn't talk to you, but without any question, with relaxation, the body can receive any music, unconscious or conscious.

If it is conscious, that is, if it is produced, you might say in a conscious way by combination of certain notes that strike one in a different sense, not as a logically built up chord, but as a combination of certain tones which do not necessarily belong together but which follow a certain harmony of their own and that because of that kind of play with notes and overtones and the different kind of rhythms and the climaxes and the different way of how a pedal is being used and how it sings through or not and how sometimes it is not correct, not correctly harmonious but exactly because of that produces a certain effect of its unusualness, it stirs one up, and in that sense when one works that way, that is, when one is open to it, then one can derive from it a certain I call it, a disturbance. As long as it is a liking or so, it is not much good. It should not be liked, it should be taken in, it should be digested, it should give you food, it should be placed somewhere where you don't really know what to do with it, nevertheless you know it's there and it starts a certain possibility of a movement of a kind in one's heart. Sometimes it is only in your solar plexes and sometimes it is in the totality of the body when the body is affected. I've explained that before that whenever there is music, that vibration rates can start the body also to vibrate in a certain rate or a certain ratio corresponding to that rate of vibration. So whenever that is done, it is helpful for the feeling center, because the feeling center is still distributed over the totality of the body in the form of nerve nodes that

really belong and are functioning in a feeling sense and are not as yet sufficiently connected to make a center, so when those three requirements, intellectual non-wanting, not wanting to classify, the emotional one of opening the range of the emotion in the form of a dynamic vibration and a dynamic flow or a dynamic condition of movement, and the openness of the body by means of this relaxation process, that then that what is music for one, can become food for one when it heard, taken in, digested that way, it can become food. Now, with movements as contrasted to a meeting, as contrasted to a feeling, to music, to a feeling center. Movements are correct when one anticipates them. I've said this many times. It is that one already visualizes the body in a position which it is going to take. It is an attempt of a very special kind for the mind, but it is also that the body has to know it for itself, dependent many times on the music that is being played, but the body then is willing to put itself in that kind of a state, in that kind of a posture as required by the movements, which the mind supplies as a possibility of vision, the realization of that visual possibility is an affair for the body itself. Now you see, here you have the three different kind of approaches to man. The intellect has to do with the past, the emotion has to do with the present and movements as exercises have to do with the future. All three together can make man complete because he is a man of the past, the future and he wishes to remain in the present. Both meetings; intellectual pursuits and movements can be very helpful to augment the final result in an emotional sense and when that is already touched by means of whatever is there intellectually that one can be touched by emotionally and whatever there is in the music accompanying the

movements, the emotions are being prepared so that then the real fundamental way of being affected and which does not require that one is passive, if one remains active, is really with music. That is why I place that kind of a value on it. I place it much and much higher than intellect. It is of course true that many things can be said by means of a tone combination which cannot be said in the form of words at all and that particular framework although it may be limited when one has an instrument to play, but still it is possible to make connections or combinations or certain, I always love the word configurations, a certain way of arrangement which then can affect one and then of course music par excellence, is when it is sung, an instrument is that close to one like a vocal chord, and that in the singing then that what is life of man can immediately be expressed without having to go through an instrument to produce sounds. Now you can say that we very seldom sing. That's not true. There's a tremendous amount in one that could come out as a song, a song in the first place with the variety of how one speaks. There has to be much more of a range of possibility of different kinds of sounds in one's speech, much more than we usually have and it has to be practiced. In the second place, one has to express one's feeling by means of a state of joy when one is alone; one has to sing, one has to hum, one has to use one's voice for the possibility of an expression of some kind of course remains emotionally tinted and which sometimes is very far from what one feels or even what one imagines to be. At the same time, it's useful for the training of oneself. And of course, in the third place, if it can be used as a voice which has been trained, then

it must be used for the expression of love of God. In that sense, religious singing, songs that are being sung A Cappella, if you know what I mean by that, without accompaniment, only voices, choirs, young or old voices, the four different possibilities of range of voice bass and soprano and whatever it may be in certain forms of harmony sung for the love of God, that is for the love of oneself becoming God, for the love of oneself as God meant it to be, for the love of God as he exists for man, for the love of man to exist as the love of God wishes him to be. This can be a song. If it is totally, that is, if it is not per day, if it is not every ten minutes or an hour or whenever, but if it is totally, that is, if it is a combination of all such days in one's life, it becomes the song of one's life. That what a life should be, should be one song, a song of living, a song of enjoyment of being alive, of recognizing that there is something in one that wishes to continue to live and that then something in one, tries to take or to put into a certain form, that what is life in the manifestation of man and that creation is like a song, a song in eternity, in the ---, a song in the sphere, a song which vibrates on earth but mostly a song which reaches, again from the standpoint of earth, to the heavens, for one's own existence and by means of which, one then climbs up the ladder of music. Again it is an octave, but now an octave of a very special kind because each Do and Re and Mi and Fa has a meaning as expressed in the song of one's life and it is this building of that what is one's own harmony, that ultimately makes Gurgieff call man harmonious because that is music to

meet such a person because in that sense, he becomes remarkable. So, what you can make out of your life, can be made into a combination of an orchestra as a group and it's really that kind of music that ultimately will pave the way to become free. To freedom.

PART III

Just a little bit Miriam. Yes. (Sirens) If we only could find the law to that. So far it's only accidental. Pretty soon, some of us will be away at different places. We'll have vacations. You'll think of each other and then the logical thing is to send a postcard or maybe to write a letter. This year try to reduce your letter writing to a minimum. I don't think it is necessary to tell people everything of what you see with your eyes. Neither is it necessary for them to know how much you miss them. Maybe you do, maybe you don't. There's always a good reason why a person leaves or why another person stays home. They don't even have to explain such reasons. One accepts them because that's the way they happen to be, then you make an adjustment, then you do not write a letter. You do something entirely different. You do as if you receive a letter and then you talk to the person who has supposedly written that letter in what you think he would have written and you answer, aloud, by yourself. It makes an imaginary conversation. It makes also necessary that you visualize such a person to be there, as you remember, you also know in reality, he is not there. It doesn't matter because you communicate with him just the same, as if he tells you and

you accept that for whatever it is. You can make it up but the main thing is you talk and you communicate and you make it so strong, if you possibly can visualize him like that, that in certain conditions, the other person will know. How can you send it? In the first place, by collecting yourself. By collecting I mean, not relaxation, relaxation is a draining of yourself. Collecting is to keep whatever it is of yourself within, and to make a selection out of that what you don't want to keep and what you want to keep. What you don't want to keep, you don't pay attention to. You keep what you wish. Regarding a person, collecting is, what you remember and what you wish for that person. Again, I mentioned it I think on Wednesday, it is not a question of admiring, it's a question of condemning. Realizing where the other person is failing and in all probability is failing in the place where he is then, whatever that condition may be provided you stay home and if you're away and you happen to think of someone else, that that person you are not, that that person is failing and that you in your imaginary conversation try tell such a person, this I will do, that I will do, for you to wake up. You see, you're not writing it, you're not saying it, not in the ordinary way so you're not telling, still you formulate it and you're honest because you must not base that on anything else but a real honesty of wishing to help with the understanding that you have of such a person, that you formulate it for yourself and that you can then talk aloud as if at such a time such material can be sent. This is the way it can be done. You collect. You collect material, particularly regarding that person, so the concentration is on that. That kind of material can be thoughts and feelings that you have. It can include by association,

memory of activity which you did together, physical work, maybe walking, somehow or other in the physical world where you may have been, you visualize such a person and now you see, as I said, where he fails, he or she it doesn't matter. Whatever it is now that you honestly believe what you can tell, that you could tell in some way, you collect yourself and you try to wake up. The effort to wake up at such a time is not difficult because in a collected state, there is already a great deal of energy available that can for certain moments come to the foreground. You can wake up. You can be awake. In this state of awareness, you do as if; it takes some time before it becomes reality, as if the material that you have now accumulated of that kind, that you would wish to send, that it accumulates in your head, at the top of your skull; you try to remain awake. You close your eyes in the awakened state. You try then to send it from the top of your head in the direction of where that person is. That is all you can do. That's all that is necessary. If the person is sensitive, he or she will receive it. They will know. Sometimes when they are sensitive, they will know from where. Many times it won't, it won't be known. So much the better because it becomes an impersonal message. That's the way-it should be because it should be as if God is talking to such a person to remind him what is the use, the reason and the sense of experiencing that you have experience. For whatever reason you are where you are, new surroundings, trying to take it in, you see what it is then when one is in that kind of state and one can receive such material

from someone else in a collected state; it is material of a different kind and when it does you might say, arrive, it crosses over great distances. It even can be instantaneous. It is a form of telepathy. If you try it, after you've sent it, remain quiet, don't let your thoughts immediately take over; stay in that state. All you can do, you can say to yourself, I hope, I wish and then you go back to your ordinary work and you must forget. It's only good for that little length of time because it's material that doesn't really belong to the earth and you want to send it away; so that you want to put it to use while it is available, you put it to use. Anything that comes on the earth and that one can take when it is not from the earth has a possibility of being put to use by one and not to let it go until it has given you what you wish; that is, it has given you for yourself a possibility of further understanding. You have a right to that kind of material, you also have a right to send it. It is within your domain, it belongs to a conscious state in which you become master. You understand now how this works and you understand what is the meaning. It is a prayer. It is the realization of the wish of sending that and sending what you consider right and it is with your honesty that it is being sent. You see it is to friends of course, to family also, to people who have died also, even to those almost being born; that is little children in the state of gestation, extremely useful for them because they are impressionable. For yourself, it gives you an added balance between that what is your life and that what is your aspiration toward a different level of being and this balance is actualized because you put yourself in that balance by taking away that what might otherwise overload you, sending it and leaving you in a state of emptiness.

which again has to be filled. If it is done right, a state of collectedness is followed by a state of utter relaxation. It's quite a different state even from intentional relaxation. It is a state in which one is lost and in which there is a necessity of having to work. It's one of the best ways of reminding one to wake up because together with sending that kind of material to someone else for the love of them, you will then have to love yourself to work. Ultimately, it will lead to the love of mankind. I've talked about that before. It is the ultimate aim of man on earth. Wherever you are and whatever your vacation is, wherever you happen to be, whoever happens to think about whom, always this kind of thing is possible and it forms among us, if it done, a certain bondage which is desirable because it is based on the honesty of that kind of criticism. Don't hesitate to disapprove of someone else if it is your honest opinion, but use it for yourself.

END

Trans: California
Sent 1/76